

# BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

VOL. VI NO. 1

JANUARY 1979









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## THE CENTRAL BANK MONEY MUSEUM QUARTERLY

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With the holding of the Philippine Numismatic Exposition in Acapulco, Mexico from September 16-21, 1978, no picture could be more fitting for our cover than that of a Spanish Galleon which plied the Manila-Acapulco route for two and a half centuries making the former the center of trade in the Pacific during that period.



## Editorial

**I**n the human reckoning of time, there is something about the half decade or perhaps the number five that seems to make it a convenient occasion for observance or celebration. Both the Central Bank and the Money Museum are at just such a point now. The Central Bank opened for business on January 3, 1949 on borrowed premises. The Money Museum was inaugurated during the Bank's 25th anniversary celebration on January 3, 1974, in a structure that had been readied for exhibit in record time.

In its 30th year, the Bank can look back to its modest beginnings and contrast them with its present far-reaching responsibilities and functions which were undreamed of then. In its much shorter span of existence, the Museum can look back to a record of serving the viewing public, especially the student population, and to an expansion of its holdings which have made it one of the foremost repositories of Philippine numismatic material in the world today.

As its major project in the past year, the Museum mounted its first travelling exhibit, and did so almost half-way across the world, in the beautiful port of Acapulco which has so many historical links to Manila. Working with minimum staff but with the complete support of the Governor and the Monetary Board and the unstinted cooperation of the Banco de México, the Museum was able to present an exhibit that projected the country's history and personality through the medium of numismatics and complementary illustrations and artifacts.

As both the Bank and the Museum celebrate their respective birthdays, they can look back with a sense of pride on their accomplishments, with a sense of humility at the lessons that they have learned, and with a sense of anticipation at the achievements that still lie ahead.



# Philippine Numismatics

## DISCURSO DEL SR. LIC. GUSTAVO ROMERO KOLBECK, DIRECTOR GENERAL, BANCO DE MEXICO, EN LA INAUGURACION DE LA EXPOSICION NUMISMATICA DE FILIPINAS EN ACAPULCO, GUERRERO, MEXICO, SEPTIEMBRE 16 DE 1978

Dos han sido los motivos principales para que hoy sea inaugurada en este puerto la exposición numismática en la que se presenta una selección de la magnífica colección de monedas del Banco Central de Filipinas.

Uno de ellos es la coincidencia de la celebración aquí de las reuniones de Gobernadores de los Bancos Centrales Latinoamericanos y de Gobernadores de Latinoamérica y Filipinas ante el Fondo Monetario Internacional y el Banco Mundial, y el otro el trascendental hecho de que, desde estas mismas costas, hace 414 años partiera, ordenada por el Virrey Luis de Velasco, la expedición que habría de conquistar las islas hoy denominadas de Filipinas, descubiertas en 1521 por Magallanes en su célebre viaje.

Miguel López de Legaspi comandó la expedición integrada por cinco navíos conducidos por ese extraordinario navegante y cosmógrafo que fue Fray Andrés de Urdaneta. Al año siguiente, en 1565, se efectuó el llamado "Tornaviaje", conforme a la carta de navegación proyectada por el experto Urdaneta. A partir de la fecha del arribo de Urdaneta a este puerto, se inició la comunicación constante entre Filipinas y la Nueva España, na-

ciendo de ella la amistad mexicano-filipina que ha unido a los dos países durante más de cuatro siglos.

El "Galeón de Manila", también llamado "Nao de China", realizó viajes periódicos en uno y otro sentido, entre Manila y Acapulco, lo que permitió un activo tráfico comercial entre el Lejano Oriente y el Occidente.

Cada llegada del "Galeón de Manila" a este puerto daba motivo para festejos y origen a un intenso comercio, que no sólo se extendía a México sino a España y otros lugares de América. La llegada a puerto del "Galeón de Manila" era anunciada con las salvas de rigor y el pueblo y los mercaderes se aproximaban a él regocijados. Con igual interés y alegría se le recibía a su arribo a Manila.

En sus viajes de Occidente a Oriente los navíos transportaban enormes cantidades de monedas de plata, acuñadas en la Casa de Moneda de México — la más antigua de América, fundada en el año 1536- que eran las que mayor circulación tenían en Filipinas y cuyo uso se extendió de ahí a numerosos países del Extremo Oriente, como el más importante medio de cambio durante dos siglos y medio.



Durante nuestra Guerra de Independencia, en el año de 1815, zarpó de este puerto, para no regresar jamás, el último "Galeon de Manila", pero la moneda acuñada en México continuó circulando en Oriente durante más de medio siglo después.

Al inaugurar esta exposición de las monedas del Banco Central de Filipinas, deseo dar la bienvenida a su Gobernador, don Gregorio S. Licaros, a don Benito Legarda, su Gobernador Delegado; y a la

Dra. doña Angelita Legarda, su Consultora Numismática; y agradecerles toda la colaboración prestada para la realización de esta muestra.

El evento cultural que representa esta exposición numismática en Acapulco significa una confirmación de la amistad que ha unido a Filipinas y México durante más de cuatro siglos, y brinda inmejorable oportunidad al pueblo mexicano para el mejor conocimiento del hermano pueblo filipino.

## TRANSLATION:

### ADDRESS DELIVERED BY GUSTAVO ROMERO KOLBECK, DIRECTOR GENERAL, BANCO DE MEXICO, AT THE INAUGURATION OF THE PHILIPPINE NUMISMATIC EXHIBIT IN ACAPULCO, GUERRERO, MEXICO, ON SEPTEMBER 16, 1978.

There are two principal reasons why this port was chosen for the opening today of the numismatic exhibit, in which a selection of the magnificent collection of coins from the Central Bank of the Philippines is being presented.

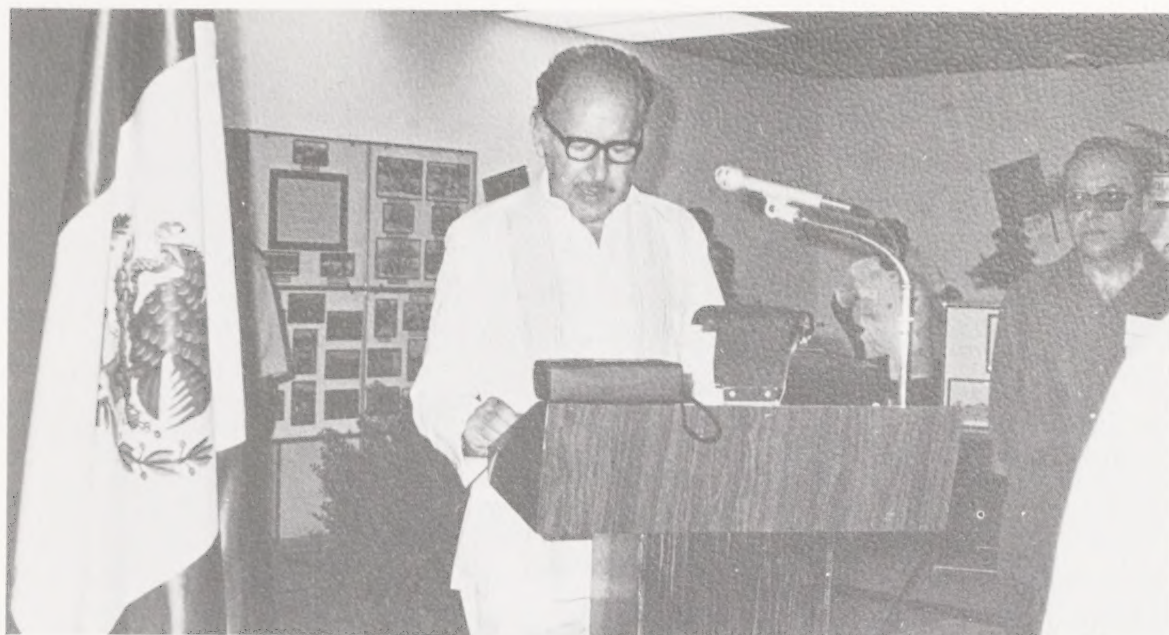
One of the reasons is the concurrent holding here of the meetings of the Governors of Latin American Central Banks and the Governors of Latin America and the Philippines in the International Monetary Fund and the World Bank. Another reason is the transcendental fact that it was from these shores, 414 years ago, that an expedition headed eastward, ordered by Viceroy Luis de Velasco to conquer the islands now called the Philippines, which were discovered in 1521

by Magellan on his famous voyage.

Miguel Lopez de Legaspi commanded the expedition made up of five ships, guided by that extraordinary navigator and cosmographer, Father Andres de Urdaneta. The following year, in 1565, the so-called "Tornaviaje" or return voyage was carried out, following the navigational chart traced by the expert, Urdaneta. Starting from the date when Urdaneta arrived at this port, constant communication was maintained between the Philippines and New Spain, giving birth to a Mexican-Philippine friendship which has united the two countries for more than four centuries.

The Manila Galleon, also called the "Nao of China" made periodic voyages in both directions between Manila and Acapulco, making possible an active





*Director General Gustavo Romero Kolbeck*

commercial traffic between the Far East and the West.

Every arrival of the Manila Galleon at this port was an occasion for celebration and, in time, gave rise to an intense trade which not only spread to Mexico but also to Spain and other places in America. Customary salvos announced the arrival of the Manila Galleon, and the townspeople and merchants gaily went to meet it. It was received with equal eagerness and joy upon its arrival in Manila.

On its voyages from West to East, the ships transported enormous quantities of silver coins minted at the Mexico City Mint. Founded in 1536, it is the oldest mint in America. These coins were the most common in circulation in the Philippines, and their use spread from there to numerous countries in the Far East, becoming the most important medium of exchange for two and a half centuries.

During our War of Independence in 1815, the last Manila Galleon left this port, never more to return. But, the coins minted in Mexico continued circulating in the East for more than half a century afterwards.

In inaugurating this exhibit of coins from the Central Bank of the Philippines, I would like to welcome its Governor, Gregorio S. Licaros; Benito Legarda, its Deputy Governor, and Angelita Legarda, its Numismatic Consultant. My thanks to them for all the cooperation they extended in bringing about this exhibit.

The cultural event signified by this numismatic exhibit in Acapulco confirms the friendship which has united the Philippines and Mexico during more than four centuries, offering an excellent opportunity for the Mexican nation to acquaint itself better with its sister Filipino nation.



**SPEECH DELIVERED BY GOVERNOR G. S. LICAROS,  
CENTRAL BANK OF THE PHILIPPINES,  
AT THE INAUGURATION OF THE PHILIPPINE  
NUMISMATIC EXHIBIT IN ACAPULCO,  
GUERRERO, MEXICO,  
ON SEPTEMBER 16, 1978**

It is my pleasure to welcome you this evening to the opening of the Philippine numismatic exhibit here in Acapulco. This exhibit is our modest way of reciprocating the gesture of the Banco de México in sending to Manila a collection of Mexican coins which went on view during and after the 1976 meetings of the World Bank and the International Monetary Fund.

The holding of the XV Meeting of the Latin American and Philippine Governors in the Bank and Fund in Acapulco is an opportunity for us to reciprocate the Banco de México's fraternal gesture in kind. We are endeavoring to give the delegates to the conference, the citizens of this country and this city, and foreign visitors a panorama of Philippine history and achievements through the medium of coins. As a central bank, we cannot pretend to cover all fields of scholarship. We must limit ourselves to that which is within our competence, and money certainly is the primary concern of a central bank.

The exhibit shows articles and coins which have been used as circulating currency in the Philippines from pre-

Hispanic times down to the present. They are appropriately captioned with brief explanatory texts and with illustrative background drawn from authoritative sources, past and present.

Our two countries, Mexico and the Philippines, have had a striking interaction such as few countries in the Third World have had. For two and a half centuries, the Philippines was administered from the Vice-royalty of New Spain, or Mexico. These close relations were broken off when Mexico attained its independence. But much later, when both stood face to face in independent nationhood, the ties were renewed with an exchange of official visits, with the celebration of Philippine-Mexican Friendship Year in 1964, commemorating the Fourth Centenary of the Legaspi Expedition, and with the Banco de México's exhibit in the Money Museum of the Central Bank of the Philippines in 1976. With this present exhibit, we continue this process of interaction.

It is particularly fitting that the exhibit should be held in the city of Acapulco. For 250 years, Manila and Acapulco were inseparably connected with one another





*Governor Gregorio S. Licaros*

in the public mind. Manila's only trade connection with the West for a long time was through this port. Conversely, Acapulco was the point of entry for the beautiful articles of the fabled Orient not only into Mexico but also for the rest of the Americas and for transshipment to Spain.

The two cities were linked to one another during this period by the celebrated Galleon Trade, a shipping line that lasted longer than any other in history. The voyages were full of dangers, the trip from Manila to Acapulco being especially hazardous as it had to catch the prevailing winds in the northern latitudes where the ships were buffeted by storms and by cold winds. Human enemies also lurked in wait, such as the British and Dutch warships and privateers. During those two and a half centuries, it is estimated that thirty (30) vessels were lost, four of them by capture, the others by ship-

wreck or by enforced returns to port. Yet the voyages went on year after year, and the links between Mexico and the Philippines remained unbroken during that time.

As was to be expected, these contacts had various effects on both sides of the Pacific, the Mexican scholar and diplomat, Rafael Bernal, estimates that between 30,000 and 35,000 Mexicans moved to the Philippines and the Marianas, many of them crew-members of galleons who deserted in order to avoid another hazardous crossing. Likewise, many Filipino sailors settled on the Pacific Coast of Mexico, here in what is now the State of Guerrero. While perhaps not as numerous as the Mexicans who settled in the Philippines, they could probably also be counted in the thousands. Due to the voyages of these sailors — Spanish, Mexican, Filipino and also Peruvian — the Pacific, both north and south, has be-



come dotted with Spanish names such as Marianas, Asunción, Parece Vela, Santa Cruz, Espíritu Santo, San Cristóbal, Santa Isabel and, achieving prominence in World War II, Guadalcanal. The Spanish that was spoken in the Philippines was not a pure Castilian Spanish but contained numerous Mexican words, such as *zacate*, *petate*, and *mecate*. Other Mexican words have passed into Philippine languages, such as *camote*, *sayote*, and — most striking of all, according to Dr. Bernal — the familiar words for father and mother, *tatay* and *nanay*.

On the other hand, the Filipino influence on Mexico has also been remarkable. One of Mexico's most famous national costumes is that of the China Poblana, named after Catarina San Juan who came from out of the East on one of the galleons. This costume is very similar to that worn by our women in the countryside. Likewise, in Acapulco there is a regional dish called the *ceviche* or marinated raw fish, which is reputed to have come from our part of the world and which we call in the Philippines "kinilaw". Someone has also observed that in one of the old engravings of Acapulco, the boat in the foreground is a canoe with an outrigger. The outrigger is a Malayo-Polynesian feature and presumably this was introduced to these shores by the Filipino sailors on the galleons.

As for the indirect consequences, our colleagues north of the border have been among the greatest, if unintended, beneficiaries. The galleons made the landfall on Cape Mendocino in Upper California. By then, after several months at sea, most of the passengers were suffering from

scurvy. The vessels proceeded south-eastward until they reached Cape San Lucas in Baja California where, first the Jesuits, and then the Franciscans had a mission where citrus was grown for the benefit of those afflicted with scurvy. In the last quarter of the 18th century, at exactly the same time that the thirteen colonies on the Atlantic coast were declaring their independence from England, the Franciscans started the belated evangelization of Upper California, establishing a chain of missions that reached north of San Francisco, one of whose objectives was the cultivation of oranges and lemons for the passengers and crews of the Manila galleons. This was the start of today's gigantic citrus industry in California.

The economic historians tell us that the main cargo of the galleons was silk. The art historians tell us that the main cargo was porcelain and ceramics. There were also other objects such as ivories and other carvings, and furniture. Most of the silk may have perished long ago but some of it still exists in the form of embroidered silk chasubles for liturgical use which are now museum pieces. The choir lectern in the metropolitan cathedral of Mexico was carved in Manila in the middle of the 18th century. The choir grating in that same cathedral also came on the galleons although it was not Philippine work but was made by Japanese artisans in the Portuguese colony of Macao early in the 18th century.

The trade between Manila and Acapulco and its economic, cultural and artistic effects have given rise to numerous studies and monographs, and it is not for us to give a detailed account of



something which can be found in scholarly works. We must, however, focus attention on one more aspect of the relationship between Manila and Acapulco which may not be so well known. I refer to the fact, which has come to light from archival sources, that for a time Manila was the arsenal of Acapulco and, indeed, of the Pacific Coast of Mexico. In the late 18th century, Acapulco's newly built fort of San Diego was armed with cannons made in the Philippines, and the Department of San Blas was provided with a packet boat, the "San Carlos," alias "Filipino", constructed in Cavite. From various letters sent by Governor Jose Basco y Vargas to Intendant Jose de Galvez, we learn that between the years 1781 and 1785, the artillery complement of Fort San Diego was sent from Manila consisting of six cannons of caliber twenty-four, five of caliber six, eight of caliber four, and two 14-inch mortars. These were made of brass, and testified to the advanced state of metal casting in the Philippines at the time. I am curious

to know how many of these, if any, have survived to the present day.

From the time that Mexico's attainment of independence severed the links between Manila and Acapulco, the two cities have gone their respective ways. Manila has grown to be the large, sprawling, and populous capital of an independent island republic. Acapulco, after languishing for a long time as an obscure coaling port, has blossomed as a beautiful resort and vacation spot of cosmopolitan appeal. We do not know if in that intervening period there was any direct, official contact between Manila and Acapulco. Whatever be the case, today's exhibit is a fraternal gesture from Manila, on the western side of the Pacific, to Acapulco, its long-separated sister on the eastern side. It is a reminder not only of their common past, but also a testimony to their active involvement in the throbbing present, and their faith in the beckoning future of their respective countries, the Philippines and Mexico.

*Money speaks sense in a language all nations understand.*

..... The Numismatist  
January 1957



## PICTORIAL ON THE PHILIPPINE NUMISMATIC EXHIBIT IN MEXICO

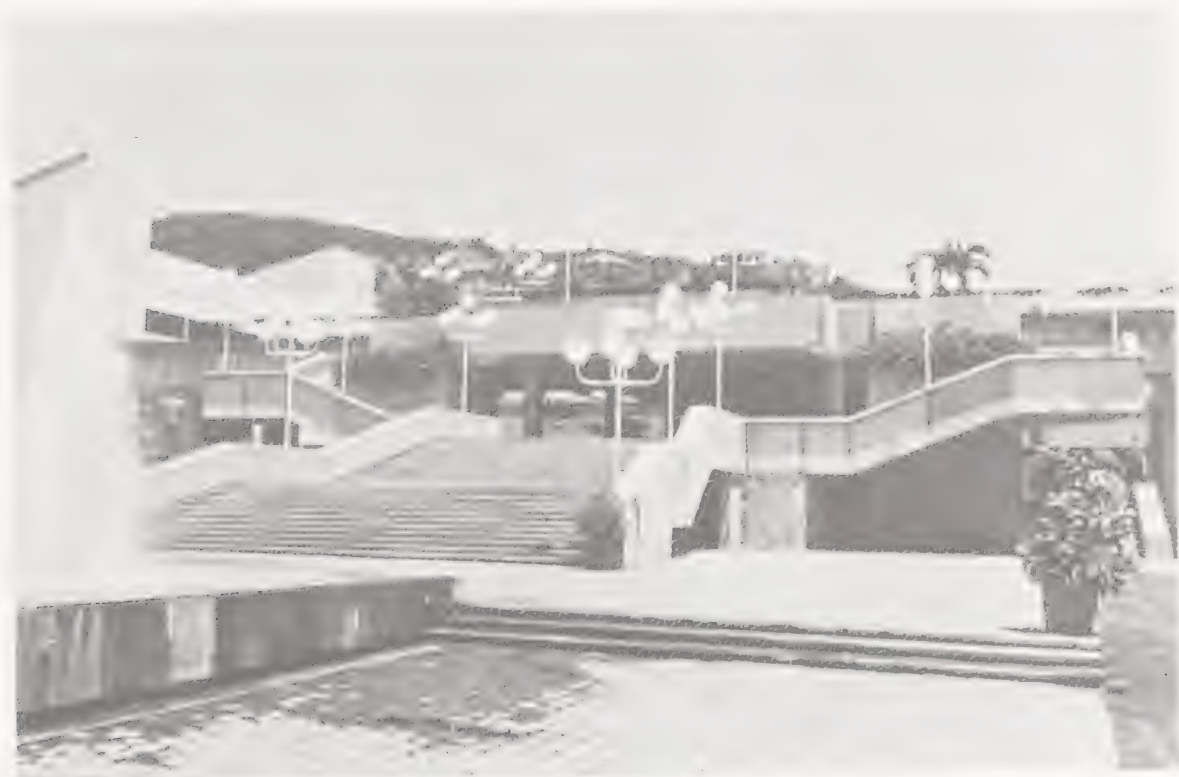
*Ed's Note: Nothing could be more factual than pictures and in our desire for objectivity, we present to our readers a pictorial of the Philippine Numismatic Exposition held in Acapulco, Mexico from September 16-21, 1978 in lieu of the usual lengthy report. The Philippine numismatic team, working under the supervision of Dep. Gov. & Barrilla Editor Benito J. Legarda, was composed of Angelita G. Legarda, CB Numismatic Consultant (head); Antonio M. del Mundo and Domingo A. Arcos, Jr., Administrative Officer and Artist-Illustrator, respectively of the Money Museum, (members)*



*Acapulco Convention Center*



*Facade of the Acapulco Convention Center*





*CB Numismatic Team at work*



*Dr. Benito J. Legarda and Antonio M.  
del Mundo*



*Dr. Angelita G. Legarda*



*Dra. A.G. Legarda and Domingo A. Arcos, Jr.*

*CB Team gets support from Banco de Mexico personnel*







EXPOSICION NUMISMATICA  
DEL BANCO CENTRAL  
DE FILIPINAS

CENTRO ACAPULCO

del 17 al 21 de septiembre de 1978

Acapulco Gro

INSTITUTO MEXICANO

ESPECTACULOS SHOWS  
ESTA NOCHE TONIGHT

RESTAURANTES **EL CHEF**  
CAPE TACUBA  
CAPE VERANDA

**CLUB NOCTURNO**  
SHOW EL FANTASMA

**LOS MARIACHIS**  
CLUB NOCTURNO NIGHT CLUB  
SHOW EL FANTASMA

**PLAZA MEXICANA**  
(Clavado Acapulco, Voladores de Papantla,  
Fiesta típica y Feria Mexicana)

TEATRO JUAN RUIZ BALARCON

**EL INTERNACIONAL**  
CLUB NOCTURNO NIGHT CLUB

**LOS ALBANILES**

**SHOW DE  
LAS VEGAS**

**SEPT 17 20 00 HRS**

**cine centro**  
ESTA ES MI TIERRA

**BALLET FOLKLORICO DE AMALIA HDEZ**  
8 45 Y 10 45 P M

**EXPOSICION NUMISMATICA DE FILIPINAS  
DEL 16 AL 21 DE SEPTIEMBRE**

Poster and billboard announcing the Philippine Numismatic Exhibit

PHILIPPINE NUMISMATIC EXHIBIT

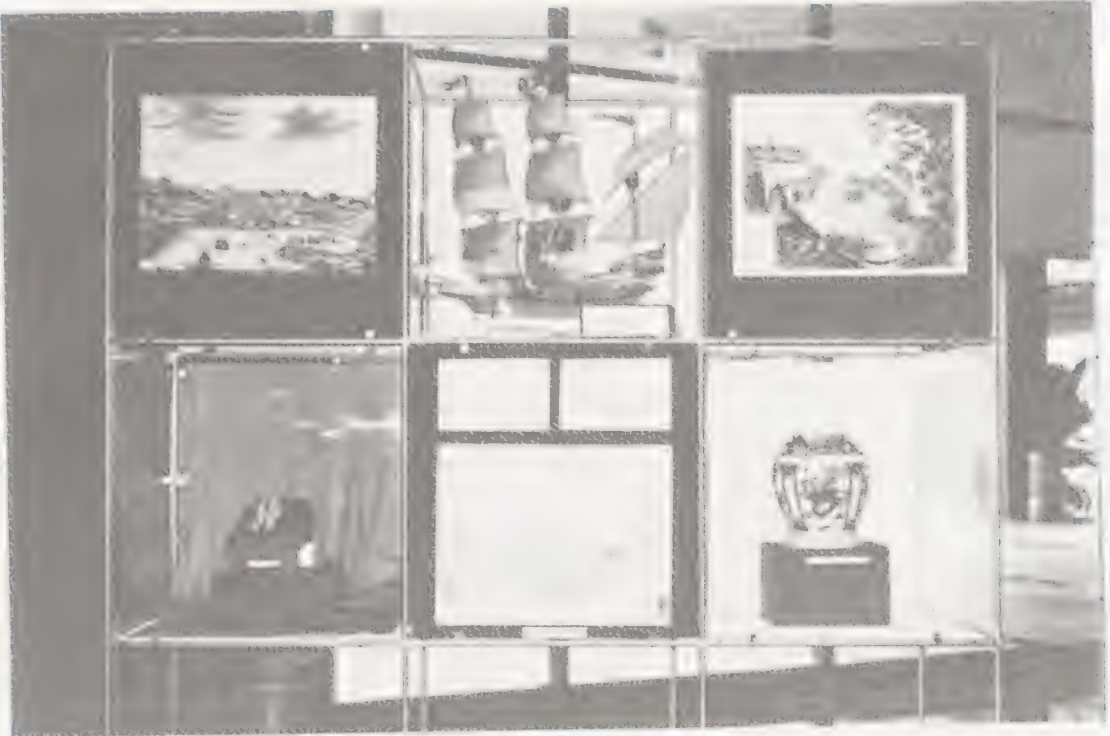


PRE-HISPANIC PERIOD



## PRE-HISPANIC GOLD ARTIFACTS





GALLEON TRADE



SPANISH PERIOD





SPANISH PERIOD



COINAGE DURING THE SPANISH PERIOD



SPANISH PERIOD



THE REVOLUTION





AMERICAN REGIME. COMMONWEALTH. WWII and THE REPUBLIC



THE NEW SOCIETY



*Partial view of the exhibit*



*Entrance to the Exhibition Hall*





*Dir. Gen. G.R. Kolbeck and Treasury Secretary David Ibarra Muñoz welcome the members of the Philippine delegation to the 15th annual meeting of the Latin-American and Philippine Governors to the IMF and World Bank headed by Finance Minister Cesar Virata. Also in photo are CB Deputy Gov. Benito J. Legarda, Mrs. Joy Virata, Dr. A.G. Legarda and Amb. and Mrs. Serafin Garcia.*



*Officials of Banco de Mexico headed by Dir. Gen. G.R. Kolbeck welcome CB Gov. G.S. Licaros*





*Gov. and Mrs. G.S. Licaros, Dep. Gov. and Mrs. B.J. Legarda with officials of the Mexican government and Banco de Mexico.*



*Mrs. Concepcion B. Licaros cuts the ceremonial ribbon opening the Philippine Numismatic Exhibit. Looking on are Dir. Gen. G.R. Kolbeck, Dr. A.G. Legarda, Mrs. Joy Virata, Gov. G.S. Licaros, Dep. Gov. B.J. Legarda and other officials of Banco de Mexico and their ladies.*



*Dir. Gen. G.R. Kolbeck*



*Gov. G.S. Licaros*





## CARLOS QUIRINO

by Doris G. Nuyda

Writer, journalist, sportsman and curator (retired) of the Ayala Museum, Carlos Quirino, above all, is a collector of rare Filipiniana.

Running through his many interests, one finds an underlying passion for history – for Philippine history to be precise – which colors his pursuit for rare volumes, rare prints, rare photographs, rare data, etc. – and rare coins.

He recalls that the first coins he ever owned were some Spanish gold ones given to him while a boy by his grandfather, a much-travelled man. Those coins became part of his first collection which, unfortunately, were lost along with other belongings, during the war.

Quirino also remembers that it was after he had earned his Bachelor of Arts degree at the University of Wisconsin that he developed a strong awareness for things Philippine. For nothing makes a man more nationalistic, he claims, than when he has been away long from his country. Quirino has been abroad and back many more times since, and finds the axiom as true as ever.



This nationalistic fervor was to be tested and honed further during the war years. He enlisted, was sent to Bataan, would have ended up in the Death March had he not managed to escape.

Today, there are many war anecdotes to recount and remember to stir the heart of any patriot, but Quirino prefers only to mention that even after the war he continued to serve the government in consultive positions under different ad-



ministrations, particularly those from Quezon to Macapagal.

As a Philippine history buff, his meeting with a kindred in spirit like Gilbert S. Perez was inevitable. Perez, one recalls, was responsible for fanning the flame in the heart of many a budding Filipino numismatist. Perez likewise taught Quirino the thrill of collecting coins, and influenced him to join the PNAS back in the 1930s. It was Perez also who showed him a rare Dos Mundos coin, said to be part of the first series ever struck. Where that precious coin has gone to, Quirino can only wonder together with his numismatist colleagues. For when Perez died in Manila in the late 1950s, he left an extensive numismatic collection that now seems to be lost forever.

That rare coin may be gone, but not its effect on Quirino. It serve to whet his historian's appetite, and he was soon collecting with zest. One need not wonder why his first collection was a Philippine one; or why his second, built after the loss of the first, should continue to be mainly a Philippine one. That each coin in it is significant historically should be answer enough.

His present collection, he explains, includes one coin marked 1528 (con-

sidered to be among the early ones brought in by the Spanish conquistadores), others from South America in circulation here, cob dollars and counter-stamps. It is a collection of an amateur, he adds, and can hardly be compared to that of the other numismatists featured in this series. But he collects because he enjoys it, not because he aims to make his the most complete collection in the land.

A cursory visit to his den gives one an idea of the diversity of this historian's interests. The library is well stocked with volumes, some of which he has authored himself (one of his books, *Philippine Cartography*", published in 1959, won him the distinction of being the only Filipino fellow to the National Geographic Society); on a wall, a giant (112 lbs.) swordfish is mounted, prize of a day's fishing with a 30-lb. line; a glass case that displays several coins including rows of medals for sharpshooting, another of his favorite sports.

It is a mini-museum actually, a rich source of facts and data for Quirino's historical writings in the past, and from where more such writings may be expected to issue in the future. So perhaps it can be said that the Ayala Museum's loss may well be the Filipino people's gain. □

*Counterfeiting* proves that it is not always good to follow a perfect example.

— D. A. Thompson

## Beginner's Section

# NUMISMATIC PHOTOGRAPHY: A SUMMARY

*by John L. Barton*

*Text of the lecture given at the International Numismatic Society Convention held on September 21-25, 1978*

We welcome you to the International Numismatic Society Photographic Seminar, held in conjunction with the Society's annual Coin Convention. The Seminar will cover basic principles of photography, close-up techniques, lighting, use of Polaroid systems, and dark-room installation and use, with (undoubtedly) many side-trips into related subjects. Numismatic photography, like any highly specialized technique, is something of a personal affair, experts in the field each having their own approaches and, perhaps, prejudices. It must be stressed at the outset that the methods Mr. Hoskins and I will show you yield excellent results, but that they are not the only methods. Roger Burdette of Maryland, who has taught this seminar in the past, uses only electronic flash in photographing coins, while I use only flood-lamps or plain old bourse lamps. Both of us are "right",

but he keeps cooler while he works and I have a better idea of how the photograph is going to turn out. There is no one "perfect" system. If you practice coin photography a good deal, you will find yourself making choices and establishing your own system.

The first choice you have to make is, of course, that of the camera – even of the type of camera – that you will use. I must say at the outset that Instamatics, twin-lens reflexes, and other forms of rangefinder cameras simply will not do; you must choose from among the large family of single-lens reflexes (whether 35mm or a larger format), for only this type of camera can negotiate the close focussing distances involved. I have heard of people using view cameras, black hood and all, and it is technically possible, with great trouble, to photograph coins with an Instamatic. We don't recommend it.





*The author giving tips on the right camera and lens for coin photography*

The right approach is either a 35mm single-lens reflex of good quality (\$150 up), or a medium-format SLR such as the Hasselblad, Mamiya RB, etc. These latter cameras may be adapted easily for Polaroid film a distinct advantage when you're in a hurry and want to photograph only one coin. Other cameras, which use only Polaroid film, are suitable but are in a class by themselves; they will be discussed during the seminar but not in this article, which will tend to assume that you are using a 35mm single-lens reflex. A good 35mm camera, incidentally, will yield coin photographs every bit as sharp as those produced by the larger medium-format cameras, provided you are not enlarging the final prints to billboard size.

Assuming that you are in possession of a good, working 35mm or larger SLR

camera, you will now want to choose from among three basic varieties of attachments for achieving extreme close-ups. These are: diopter or "close-up" lenses; extension rings or tubes; and bellows. The cost of these items is directly proportional to the degree of magnification they allow, and you will want to consider their merits versus cost carefully, to avoid technical or financial overkill. If, for example, you collect crowns or silver dollars and want to photograph nothing smaller than these, a \$15.00 set of close-up lenses will do just fine. These come in sets of three, numbered consecutively on the rims. These numbers show the relative degree of magnification. A #3 lens should give the same magnification as the #1 and #2 combined, etc. With all three lenses in place (they simply screw

onto your camera's "normal" lens), you will have enough magnification to fill the vertical dimension of your viewfinder with a crown-size coin. Diopter lenses are simple to use and require no change in exposure (though they must not be used with any aperture wider than  $f. 11$ ). They are not, unfortunately, sufficient for the photography of smaller coins, i.e., Lincoln cents, denarii, etc. You can't buy two sets of diopter lenses and use them in tandem (the results would be horrible); there are off-brands of diopter lenses available which claim life-size or 1:1 magnification, and these are to be avoided like the plague. The standard set of three lenses is the most powerful that will yield first-class results.

Small coins require extension rings or bellows. These act on the same principle: they move the lens away from the camera and film, increasing the size of the image on the film. Rings are less expensive and move the lens a fixed distance; bellows are costly but infinitely variable within their limits, which are pretty broad. The rings come in sets, and can be used in various combinations. Either rings or bellows require compensation for the decrease in the amount of light which reaches the film, so that if you use a hand-held meter you must be certain to increase your exposure to allow for "bellows factor". The manual that comes with the rings or bellows will tell you how much increase is necessary for any given setting.

Choosing a film should not be too difficult. As with most aspects of photography, the key to success is avoiding extremes. There is no need for a fast film in photographing coins or other sta-

tionary objects, as long exposures are quite all right, so Tri-X and similar films are not necessary. Neither is Panatomic-X (a slow, extremely fine-grain film), unless you are making huge enlargements, for Panatomic-X is unforgiving of even small exposure errors. The ideal black-and-white film for this purpose is good old Plus-X, and the best developer is good old D-76, mixed 1:1 with water. If you are taking color pictures, I would suggest Kodachrome 25 Type A, with appropriate floodlights.

When, ultimately, you have all the proper equipment assembled and are ready to start taking pictures of your coins, you will find that lighting is the single most important factor in the series of events leading to a fine photograph. More coin photographs are spoiled because of improper lighting than for any other reason. The most common mistake is to use two lights, equidistant from the coin, as one would employ them in photographing a document or paper money. Since a coin is modelled in three dimensions, it is necessary to create shadows to outline the relief of the types and legends; the two-light approach kills all shadows, yielding a flat, washed-out print, the numismatic equivalent of a passport photo. To take good, well-modelled photographs of coins, you should almost always use one lamp, or in a few cases one lamp and a white reflector card to partially fill in shadows that are too deep. The angle at which the lamp is placed relative to the coin's surface will determine what the ultimate print looks like. This is, to some extent, a matter of personal taste. Some photographers prefer, when-



ever possible, an extreme raking angle; the lamp is placed just above the edge of the worktable, duplicating a sunrise in its effect and producing long shadows. This brings out the relief of the coin in an extreme fashion, and makes the coin-types appear to jump out of the field at you. It is a technique that lends itself to medals and certain ancient coins – pieces struck or cast in high relief – although some modern low-relief pieces look good when illuminated in this manner as well. I do not recommend this type of lighting for darkly toned coins, bronze coins, etc.

In the opposite school, the light is placed almost directly above the camera, so the camera's shadow falls near the coin. The coin is propped up slightly at one edge (the side of the coin opposite the lamp) with a small ball of paper or wax so that the coin will reflect light like a mirror directly into the camera lens. This technique yields prints in which the fields of the coin are blank – pure white – and the types are dramatically highlighted. Coins photographed in this manner will be quite contrasty, so that gold coins and proof strikings will generally overexpose the film unless you use a diffuser over your light-source. A diffuser can be a sheet of white paper, a clip-on circle of translucent plastic made for that purpose and available in camera stores, a sheet of flashed glass, etc. Overhead lighting is especially effective in the photography of coins struck in low relief and in obtaining contrasty, highlighted photos of very darkly toned or patinated coins.

Various angles of illumination between

these two extremes will yield different results. The best way in which to learn the various techniques of lighting is to make a series of experiments, photographing coins in different metals and with varying degrees of relief, both with and without portraits. You should expect to use up at least three or four rolls of film, lighting each coin from varying angles. You *must* keep a notebook if these experiments are to be effective: record in it all of the technical information for each individual shot! Then, when prints are made, you will be able to tell why a particular photograph turned out well – or not so well.

Inadequate depth-of-field will ruin a coin photograph, as will vibration during the exposure. These are the two principal pitfalls you must avoid, assuming that you have learned to light the coins properly. Depth-of-field is the degree to which a lens will focus sharply on objects closer and more distant than the distance for which the lens is set. The smaller the camera's aperture (the higher the  $f$  – number), the greater the amount of depth-of-field, which is partly why most macro-photography is done at apertures of  $f. 11$ ,  $f. 16$ , or smaller. Even at  $f. 16$  there isn't much depth-of-field to go around, especially if you are working at 1:1 size ratios or greater. So you must be very careful both in focussing and in judging whether you have adequate depth-of-field for your subject. If you don't, you may find, on enlarging the final print, that you had the coin's field in sharp focus, but that the high points were blurred, or vice-versa. Focussing should be done with the lens aperture wide-open ( $f. 2$ ,  $f. 1.4$ , or whatever); you should then

stop down with the camera's "depth-of-field preview" button or lever to the much smaller aperture you intend to use for the actual picture-taking. You should observe carefully, on the ground-glass viewing screen, whether the resulting depth-of-field effect is adequate to bring both field and high points into sharp focus.

Vibration is the enemy of sharpness in all photography; but as one photographs smaller and smaller objects, the process becomes more and more sensitive to vibration. When you are photographing coins even the smallest, seemingly most insignificant vibrations can affect the sharpness of your negatives. Consequently, you should try to work at night when there is less traffic outside, if you live in the city; shut off the refrigerator and furnace if they are liable to come on while you are working; and caution anybody else in the room with you to stand still while you have the shutter open. Buy a good-quality (\$5.00 or so) machinist's spirit level in a hardware store (you need one anyway to get the camera back level with the table the coins will rest on) and set it on the camera back while shooting coin pictures. Look at the bubble in the level before snapping the shutter; if it is moving at all, wait until it stops. If it won't stop, find out why and shut off the air-conditioner, electric typewriter, or whatever it is that is vibrating.

All of this effort is pretty much wasted if you end up sending your film out to the drugstore. At the very least you should send it to a professional lab. All medium-size and large cities have such labs, which are listed in the Yellow Pages. However, it is far better for you to

develop your own film, and, in fact, to have your own darkroom. No, you will not have to go into bankruptcy; the initial cost can be as little as \$200-\$300, or less if you buy used equipment. Considering the cost of the 35mm camera you probably already own, that is not a staggering amount. No, the chemicals will not poison you, provided that you do not deliberately drink them. There are no strong acids, cyanides, lyes, or plague bacilli used in the black-and-white process. (Developing *color* film is a dangerous occupation, and we recommend that you leave it to a pro lab; black-and-white film developing is quite safe.) The fundamental tool is an enlarger; we recommend Beseler or Omega; you generally need to purchase an enlarging lens separately, and it is preferable to avoid package deals (enlarger + lens), so that you can get an enlarging lens of the best quality. This lens must be of a focal length similar to that of the "normal" lens on your camera: 50mm if you use a 35mm camera, 90mm if you use a Hasselblad. The basic darkroom chemicals are developer (Dektol by Kodak or equivalent); indicator-type stop-bath (yellow; turns purple when exhausted, like some people); and fixer (Edwal Rapid-Fix or the Kodak equivalent). Step-by-step instructions for the actual use of darkroom equipment and chemicals, with excellent illustrations may be found in the Time-Life publication *The Print*, which costs \$8.95 and may be purchased almost anywhere. The film must be handled in total darkness, but photographic paper may be handled in certain shades of red or yellow light; "safelights" as they are called are essen-



tial to darkroom work and cost \$12-\$50. The \$12 type screws into a normal bulb socket and works just fine, but you have to replace the whole thing when it burns out; more expensive safelights use a cheap conventional 10-20 watt bulb and a filter. The ideal photographic paper for coin photos is glossy resincoated paper. I recommend English-made Ilford Ilfospeed; you may want a package each of the #2, #3, and #4 contrast grades. Coins that are dull to begin with can be zipped up a little by printing them on the #4 grade. This paper can be exposed, developed, fixed, washed, and dried, in five minutes if you happen to be in a big hurry.

If you want color pictures of your coins, you will have to take problems of color balance into consideration. Color film is made on the assumption that you will use lights of exactly the right *color temperature*. Color is measured scientifically in terms of degrees; indoor film is

balanced for lights that are of a color temperature of 3200 degrees (Type B film) or 3400 degrees (Type A film). This means that you must, for accurate color work, buy a small floodlight and bulbs that match the temperature of the film you plan to use. If you try to use house-type incandescent bulbs, your pictures will turn out too red. Do not try to use daylight film and sunlight coming in a window; you can't control the angle of illumination, as you can with a floodlight, and sunlight tends to yield harsh and contrasty prints. Also, floodlights are seldom affected by clouds and are available for use 24 hours a day.

Mr. Hoskins and I wish you the best success in your photographic undertakings, and encourage you to ask us, in class or privately, about any facet of coin photography which is not clear to you. □



Medal issued to commemorate the 5th annual convention of the Philippine Numismatic & Antiquarian Society held last November at the Silahis Hotel, Manila

# The Orphan And The Kinya

by Phil Bird

**M**oney is a medium of exchange. Although we naturally think of money in terms of notes and coin, if we were to travel to the Highlands of New Guinea we would be rather surprised and maybe shocked to see the odd, unusual and unique mediums of exchange. It is not always that the natives use notes or coin to buy or sell. As a matter of fact where the transaction is between the natives themselves it is often on a barter system.

At the native markets the natives bring fruit, vegetables, pigs, artifacts and a number of interesting goods for sale. These are put into bundles and the standard price for each bundle is 10 cents; this way it is not necessary to ask the price of any article, one knows that the price is 10 cents. Experience soon teaches one when an article is worth more than this amount, then one asks and it is possible to "beat down the price" to the amount one wishes to pay.

When the native buys his wife -- this is the custom in most of Papua and New

Guinea although there are a few places that this is not so -- usually the smaller part is in cash. In the Highlands the rest is made up in pigs, muruk (cassowary), and kinya (pearl shell). It can be said then, that kinya is money. Kinya is a shell that comes from the coast in its rough state. The natives clean and polish it with stone, shape it, drill a hole each end, attach it to a beaded necklace of native material and then hang it around the neck as a sign of wealth and ornament.

Isimel was an orphan who came from New Britain; he had worked, first, as a cabin boy to the master of a mission ship. Later, he progressed until he became the Captain's Boss Boy. While travelling around the coast of the New Guinea Islands he had accumulated quite a collection of odds and ends, but his pride and joy was the large pearl shells he obtained very cheaply then cleaned and polished them until they were very attractive.

On one occasion when the ship called at Lae he made conversation with an unusually thick-set native who, he found out, lived high up in the practically unknown Highlands. Isimel had never been

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*Reprinted from the Australian Coin Review.  
March 1975.*



away from the coast and had often looked at the mountains. Being a born adventurer he reasoned that if the native could travel from the Highlands then he could journey to them. Having made firm friends with the Highland lad Isimel and he set off to visit the new land of the New Guinea Highlands, taking with him, of course, his prize shells.

Eventually, after many weeks of travel and a lot of luck – for the tales were true, he found out, that some of the Highland natives killed and ate fellow humans – they arrived at an area where Goroka now stands.

He was astonished at the beautiful climate – cool to cold nights, warm to hot days, never sticky but invigorating. Disease was almost unknown, for to him disease meant the dreaded malaria. There was an abundance of food, fresh fruits and vegetables and sweet clear water. Furthermore, the womenfolk were very industrious, well built and, to sum it up, most desirable. However, as in most things, there was a catch to this paradise – as he had only a small amount of money and did not own pigs, beside having no land – he could not obtain a wife.

Many days he spent with the parents of the young Meri that won his heart in an endeavour to have her as his bride; but all to no avail. He must follow the custom of the people and pay the price for his bride.

Isimel was very sad as he now realised the futility of it all, and as he had no parents to assist him (bals) he decided to leave his beloved one and try to return to the coast. As a parting gift he selected his favourite kinya pearl shell and placed it

around her neck. When the villagers saw this beautiful ornament they offered land and pigs in barter for it; some even offered their own daughters as the bride price for it. Isimel immediately saw the solution to his problem and offered the small amount of money he had plus one kinya as the bride price for his loved one. After more wrangling the deal was settled.

As explained, the journey to the coast was too perilous to risk so the value of the kinya increased with demand, so Isimel gradually bought land and pigs with his now dwindling supply of kinya; eventually he became a very wealthy man holding a respected position in the village.

As the highlands became more accessible more of the shell was brought in and was eagerly snapped up by other clans. The price, over the years, found its own level of value in the various areas but is still proudly worn by men and women who can afford to buy them. These are also still an important part of the bride price when the Highland native selects his loved one.

*Footnote:* The reason that the brides are bought is, when the bride marries (which means that the bride price is settled then they live together and have children) she *leaves* her village and lives at her husband's village. Women in New Guinea do not own land; only the men have the land passed on to them by their male relatives. Seeing as the parents are in actual fact *losing* a worker they consider that they should receive compensation for their loss of the female. The husband can live for only a limited time with his wife's family then he *must* go back to his own village (where he owns land). □

# The Magic of Money

by Col Davidson

Continuing with my mission of bringing the word of Primitive Money Collecting to unbelievers I thought I might describe a few magic, sacred or related objects from my Primitive Money collection.

Kissi pennies are common enough for many coin collectors to have heard their story — that they have a soul which escapes if the item is broken and must be reincarnated by the local witchdoctor.

Cowries have been used as charms in Africa and Ancient Egypt and were sacred emblems of the American Indian.

Aggry beads have been used for oath taking, ordeals and, when ground down and mixed with water, were rubbed on children to promote growth. A belief common to many parts of Africa was that these beads grow out of the earth and, when buried, not only grow but breed. King Suna of Uganda experimented in vain with regard to this (it is not mentioned how he knew the female aggries from the males but supposedly as long as the aggries knew it should work).

Small bells, worn around the ankles or on wrists by African natives, were

valued as much for their magical as for their monetary content.

Pierced quartz discs or beads from Togo are recognised as being an early form of currency and are also valued for their magical properties. These were placed in water and the water thus impregnated was used for washing and drinking and stones were occasionally ground and the powder administered for medicinal purposes, just like that of the aggry beads (perhaps here we have the first Aspro).

The Whales Tooth of Fiji is called “Tambua” which means something “holy or sacred”. Hardly any act of ceremony was possible without the exchange of Tambua. (It is said that our word “taboo” comes from the native word and like many other things we have twisted the meaning to mean, in this case, forbidden).

The blade of the kris of Malaya and Indonesian areas has always had a certain sacredness. Many blades were made from meteorite iron which gave a further magical aura to the weapon, each of which was thought to be possessed by a spirit which must be appeased.

Ghost head and Ant’s Nose money (circa 400 BC) were used in ancient China in the custom of placing such coins in the graves, especially in the nos-

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*Reprinted from the Australian Coin Review, June 1975*





*Ndap*

trils of the corpse to prevent entry of spirits in the form of ants.

The Ndap and Nko shell coins of Rossel Island have the distinction of having been made in the distant past by the supreme god, Wonajo. These coins are extremely rare and I have a few of the lower denominations. The higher valued coins have a magic or sacred content -- Tyomundi, in particular, when passing from person to person is handled with apparent reverence and a crouching position is maintained. The higher values, being sacred, are almost always kept enclosed and must never see the light of day.

One would have some difficulty in acquiring one or two of the above items but, as mentioned previously, a nice collection of primitive money or trade items can be obtained quite reasonably -- especially when one can find other collectors with whom to exchange.

Most primitive money items have inte-

resting and sometimes remarkable stories. Some are used in bride price, others as assassin or blood money, and yet others in the market place.

However, if a collection is not begun in the near future, it will become increasingly difficult to obtain good items at cheaper prices as when "civilisation" discovers primitive peoples, the primitive moneys make way for commercialism.

I queried a correspondent in central Indonesian Borneo whether human heads were still regarded as items of value amongst the natives. He asked the local chieftain who burst out laughing and told him that no heads were used as money in his village -- when they became Christians all heads and wooden ancestor figures were thrown into the Mahakam River. How I would have liked to be downstream on that day. So with primitive money as with coins there is always the "fish" story of the "one that got away". □

# I'm Pregnant—And Proud

by Phil Bird

When the unmarried daughter says to her parents, "I'm pregnant", the world falls apart, disgraced, forever damned; but is this so? In actual fact, no. The birth of a child is the fulfilment of life itself; it is the only purpose for living; it is the ultimate in the human being. Without it, all is nothing — is gone — and so is the human. Civilisation may decry, abhor and condemn, yet civilisation itself exists solely on that which it denounces. Pregnancy, the forming of a human being, is regarded, rightly so, as the desirable fulfilment of our very existence and so the native of the Waghi Valley rejoices and is proud of being pregnant — even if not church-ed — for are not churches a means of controlling the mind?

Many years ago, the Peibai (Paybuy) Clan were so few in numbers due to continual warring resulting in their young women being carried off to other clans because of their beauty, that something had to be done. After many hours of discussion by the elders a simple plan was formulated. The plan, bitterly opposed at first, but finally accepted as custom

and correct, was this. All the young females (called Meris) of marriageable age were encouraged to have relations with any male, particularly the few Europeans that rarely came through the village. For this the male was required to pay one shilling (Europeans much more) which, in those days was called one mark, so-called as a carry-on from the days of the German occupation of New Guinea before the 1914-18 war. This shilling had a hole in the centre and the Meri would string the coin on a necklace and place it around her neck. The Meri who had the greatest number of coins around her neck was the respected member of the clan. When she fell pregnant she was honoured for, as she was unmarried, both she and her child would now remain in the village. Furthermore, no visiting native wanted a pregnant wife as this was a disgrace to him.

The money around the Meri's neck was used to obtain the very few wants of the mother and child. However, because of the position which it commanded in the village, the pride in the large number of the coins on the necklace and to a degree the sentimental value, the Meris were most reluctant to part with them; and so it became a custom to wear these New

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*Reprinted from the Australian Coin Review, February 1975.*



Guinea coins around the necks of the womanfolk.

Other clans, seeing beauty in these necklaces, adopted the custom, not as a sign of sexual behavior, but as a sign of position and wealth. To this very day through the Highlands of New Guinea, native women wear these same coins around their necks.

The Peibai Clan survived and today is rich due to the ever-increasing population and the coffee they grow. However, the young Meri of today is getting more selective in choosing her own husband, does not generally accept any person other than her husband and is the most sought after, desirable and expensive wife to purchase in the Highlands of New Guinea. □



*Dr. A. Legarda presents donation by CB of specimen banknotes of the Philippines to Grover Criswell, ANA president and Kenneth Hallenbeck, ANA museum curator.*

## Correspondence

### The Bank of Japan Tokyo

October 2, 1978

Money Museum  
Central Bank of the Philippines  
Manila  
Philippines

Dear Sirs:

We wish to express our deep gratitude to your esteemed Money Museum for sending us regularly your quarterly bulletin, the "Barrilla".

It is our pleasure to inform you that these bulletins are greatly appreciated in our Specimen Currency Room as valuable material for the study of currencies not only in the Philippines but in other countries.

But unfortunately, our collection of the "Barrilla" covers only those numbers since Vol. II, No. 3, and lacks, therefore, the six numbers from the initial issue up to Vol. II, No. 2, in which, we understand, very informative reports are contained, such as the "Coins and Paper Money of the First Philippine Republic", by Carlos Quirino, and so forth.

Accordingly, we would very much appreciate your forwarding to us those volumes not in our possession or providing us with the photostatic copies if they should be out of stock, in care of the

Library Division, Economic Research Department (future issues may be addressed to this Division). In either case, we are ready to make a payment for the expenses incurred.

On this occasion, we would like to request a list of written materials available regarding the currency of your country, other than those listed in the attached sheet.

For your reference, we enclose herewith a pamphlet entitled "A Brief History of Money In Japan", compiled for visitors to our Specimen Currency Room.

It is our sincere hope that our studies will be further developed by the exchange of materials between the two Institutions. Therefore, if we could do anything to assist you in this regards, please don't hesitate to inform us thereof.

Thanking you in advance for your kind consideration on this matter, we remain,

Sincerely yours,

(SGD.) Kenkichi Kurashige  
Chief, Library Division  
Economic Research Department

- A Guide Book of Philippine Paper Money (by Neil Shafer) 1964
- United States Territorial Coinage for the Philippine Islands (by Neil Shafer) 1961
- United States-Filipinas Coinage from 1903 to 1946 (by George S. Vandewende) 1958
- Philippine Emergency and Guerrilla Currency of World War II (by Neil Shafer) 1971



# A VISIT TO THE DANISH ROYAL COLLECTION OF COINS AND MEDALS

by Benito J. Legarda

After the spare modernity of Stockholm's National Museum of Monetary History, the period charm of Denmark's National Museum in Copenhagen was quite a contrast. One does not ordinarily associate the baroque style with Lutheranism, but in the case of Copenhagen, what emerged in the rebuilding after a great fire was just that.

The Danish Royal Collection of Coins and Medals is only a department of the National Museum. The building housing the Museum dates from 1744 and was originally designed as the residence of the then Crown Prince. As I crossed the courtyard and then walked through the corridors of the Numismatic section, I immediately noticed the elaborately carved cabinets which served both as display cases and storage compartments for the coins and medals. I was told that these dated from the 18th century, around 1780, when the collection was still housed at Rosenborg Castle.

My interview with Museum person-

nel elicited the opinion that this combination of display and storage functions in



*Denmark's National Museum Entrance*



*Metal sculpture in courtyard*



*Display cases*



*Display cases*



one piece of furniture was regarded as a disadvantage, because during public viewing hours, it was difficult to have free access to items that were not on view but might have to be extricated from some drawers of a cabinet which happened to have visitors looking at it.

My informants were the Keeper of the Collection, Mr. Otto Morkholm, and Mrs. Anne Kromann, one of the Assistant Keepers, who both welcomed me and my escort, Mr. Tage Heering Mogensen of the Denmarks National-bank, Denmark's central bank. Mr. Morkholm and Mrs. Kromann were both sensibly dressed for museum work, which is to say that they dressed with the easy informality appropriate to their working environment — narrow passageways between

carved cabinets, dusty tomes and documents, and historic coins and medals.

One of the strong points of the Collection is the section on Greek and Roman coins, which was started under Frederick III after 1648. This has over 25,000 pieces. The collection became a State collection in the 19th century. At present, it has over 400,000 pieces, of which only a fraction is on display. It accommodates between twenty-three and twenty-four thousand visitors a year. To care for this collection and assist this number of visitors, the numismatic section has seven people, of which two are only half-time, but there is some assistance from part-time students.

Among the more interesting items on display are Danish coin hoards unearthed



*Display cases*



*Excavated hoard on display in earthen vessel*



*Mrs. Anne Kromann and  
Mr. Otto Morkholm*



*Mrs. Kromann and  
Tage Heering Mogensen*

in various excavations. Remarkably enough, these include Arabic dirhems from 900 A.D. Fifteen of these coin hoards are associated with burial sites, which may tell us something about old Scandinavian burial customs.

In connection with these hoards, the Collection keeps a so-called Hoard Archive. This is a register of finds dating back to 1806 and lists about 3,000 coin hoards which have been unearthed.

As I walked through the courtyard again on my way out, I could not help thinking of the numerous hoards of artifacts and coins which have been unearthed and continued to be unearthed in the Philippines, but which for lack of an adequate system of supervision and registration have not been and now can never be adequately and scientifically documented. □

**SAVE IN BANKS**



## New 100-Piso Banknote

Barely a year after the introduction of the "bold" look on the 100-Piso banknote (*Barrilla*, January 1978), radical changes were again made on the country's highest denomination note. In November of last year, the revised note was released for circulation with the modernized seal of the Central Bank on the obverse, thus leaving the 2-piso, 10-piso and 20-piso denominations as the only

notes still retaining the old seal which has been in use for almost three decades.

The reverse features the vignette of the new Central Bank Complex with Manila Bay on the background replacing that of the old Central Bank Building in Intramuros.

Except for these changes, all the other features on the old note remain basically the same.



*Obverse*



*Reverse*

# INS Convention

by Angelita G. Legarda

By this writing, the sound and fury of the astro-nomical ANA convention in Houston has been written up in all the important numismatic publications, and has quieted down somewhat. Less well-known, much smaller, but in this writer's opinion, no less stimulating and enjoyable was the 2nd annual convention of the INS held in Washington, D.C. on September 21 to 25. After having attended three ANA conventions and having taken active part in five annual conventions locally, we want to tell our readers about the INS (which someone described quite rightly as "one of the most civilized numismatic events of the year")

because we believe that there was something a little different about this particular meeting.

The INS is run by a permanent Board of Directors and was organized for the purpose of bringing together hobbyists who are interested in the educational aspect of the hobby. It is structured around an Authentication Bureau which adjudges the authenticity of coin. Perhaps because of this, the convention program was different from those of other conventions I have attended. Stress was placed on education and learning, a refreshing experience for the true numismatist.

The convention started with a seminar



*Mendel Peterson (center), former curator at Smithsonian Institution, discusses aspects of ancient coin authentication with fellow members of INS.*





*Coin collectors learning authentication techniques at INS seminar.*



*INS banquet. Seated left to right Mrs. Roy Calhoun, P.M. Williams, Peg Greenway, Stella Hackel (Directress of U.S. Bureau of Mint), Eva Adams and A.G. Legarda. Standing: Roy Calhoun, Mr. Williams Lucien Birkler, (INS President), and Dr. Benito Legarda.*



*Eva Adams, former Directress of U.S. Bureau of Mint congratulates Charles Hoskins of INS on successful convention while B. Legarda chats with Mrs. Stella Hackel (present directress of U.S. Bureau of Mint) in background.*



*A.G. Legarda with Coin Authentication instructors Charles Hoskins and Skip Ferrazi.*





*A Legarda with Mendel Peterson, former curator of Smithsonian Institution and author of numerous books and articles*

on Investment in Coins, with seven well-qualified speakers covering all aspects of coins as investment. The most exciting part of the convention program was the coin authentication course, held in four sessions, in which the basic coin authentication techniques were taught to a class which included collectors with varied interests, beginning and advanced, and a museum curator, myself. To have such an opportunity available at a regular convention was something exciting for participants, and we must congratulate the instructors, Charles Hoskins and Skip Ferrazi, for sharing their knowledge with us and doing so in such an efficient and pleasant manner. Microscopes were available for the students to use and familiarize themselves with, and each student was given the opportunity for individual instruction with the instructors.

Another stimulating seminar was offered on coin photography, taught by John Barton and Charles Hoskins. Again, even

those of us who had been dabbling in coin photography found there was much to be learned from the experience of others, and the discussions shared by all the students were as illuminating as the lectures themselves.

The only criticism one could make of the convention program is that it offered too many not-to-be-missed activities, which meant that the one activity which many of us *did* miss was regular meals! It was a pity too that the excellent educational forum with speakers Colin R. Bruce and Bill Spengler was scheduled at a late hour on a Friday evening and did not draw the large audience it merited. We know that such things will be corrected in the future, as the INS is run by a dynamic group of dedicated numismatists.

Our sincere congratulations to the INS for a wonderfully enlightening convention. We think this group is on the right tract, and we sincerely hope they stay on it! □

## Museum Exhibit Goes to PNAS Convention

The Philippine Numismatic & Antiquarian Society held its 5th Annual Convention at the Silahis International Hotel on November 17-19, 1978. The well-attended convention featured a regular 3-day bourse, with some foreign numismatists in attendance, among them Juan Cayon and Blas Sanz from Spain, Bob Briggs from Mexico, B. H. Lim from Malaysia and Hongkong, and Don Canaparo from the United States. An auction was held in two sessions, Saturday and Sunday, featuring selected world

crowns and minors in the first session, and Spanish-Philippine and U.S. — Philippine coins and medals on the second session.

The convention also featured numerous exhibits, both competitive and non-competitive. A crowd-gatherer was the Junior Exhibit of six-year-old *Tweetie Legarda*, daughter of Deputy Governor & Mrs. Benito Legarda of the Central Bank. Tweetie's exhibit, with legends and descriptions hand-written in childish script, was entitled "MY BIRTH



*Mrs. Chona Mapa, wife of DBP Chairman Placido Mapa, Jr., cuts the ceremonial ribbon formally opening the 5th PNAS National Convention assisted by A.G. Legarda, PNAS President and Atty. F. Belmonte, Vice-President. Others in photo are A. Bantug, C. Ciriaco, A. Catu, R.V. de Jesus and Guy Davis*





*Dr. A.G. Legarda receives the prestigious Gilbert S. Perez Award for distinguished literary contributions in the field of Philippine Numismatics from Mr. Guy Davis.*

YEAR COLLECTION". The Board of Judges gave her the highest score in the Junior Division, with one judge writing in the comment "Delicious!" on the rating sheet. However, since Tweetie was not yet a full-fledged member of the society, being under age, she was ineligible for the winning trophy despite the judges' rating. Instead, at the Awards banquet, Tweetie was awarded a special medal for a prize, presented by her proud mother, outgoing PNAS President Angelita G. Legarda, numismatic consultant of the Central Bank. First prize trophy in the Junior Division was awarded to 16-year-old *Kerin Belmonte*, for his exhibit entitled "Animals on Coins", and second prize was won by *May Ciriaco*, for a

well-researched and presented exhibit entitled "Famous Filipino Women on Coins".

At the well-attended Banquet, the Presidential Award for outstanding service to the Society was awarded to *Philip Liao*, convention chairman for the second consecutive year. The prestigious *Gilbert S. Perez Award* for distinguished literary contributions in the field of Philippine numismatics was awarded to *Angelita G. Legarda*, executive editor of "Barrilla" and author of the book "Piloncitos to Pesos" as well as numerous numismatic articles which have been published both locally and abroad.

The Banquet was enlivened by the



*Tweetie Legarda receives a special medal for her exhibit from her mother.*



*Guy Davis and Sonny Belmonte receive their respective trophies from A.G. Legarda*





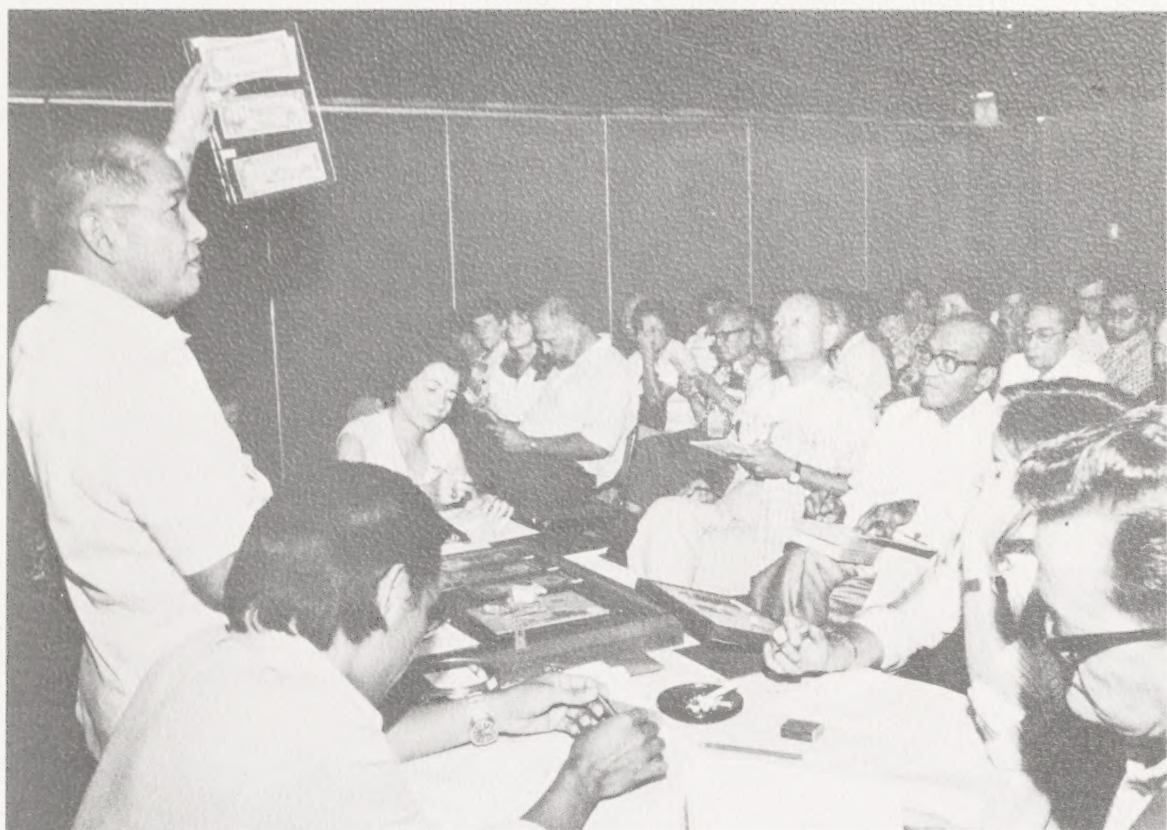
*Manuel P. Manahan, one of the judges, makes his valuation*



*May Ciriaco receiving her trophy*



*Philip Liao receives the Presidential Award for outstanding service to the Society*



*Auction conducted by Conrado Ciriaco, PNAS Secretary*

holding of a raffle with many prizes raffled off to lucky banquet ticket holders. A rondalla of blind musicians provided musical entertainment.

Prominently displayed in the corridor leading to the convention hall was a portion of the Central Bank Money Museum's exhibit which was shown in Acapulco, Mexico last September. Presented for the first time to the Philippine public was the pictorial section dealing with the Galleon Trade, antique maps and scenes from the Spanish regime, including reproduction of old prints depicting views of the Philippines during Spanish colonial times, and typical costumes and clothes of the era.

At the registration desk of the convention a brisk sale of convention medals

was noted. Also on sale were the three-volume sets of albums to house a complete Philippine coin collection. These albums were issued under sponsorship of the PNAS for the benefit of collectors and were sold at cost to the members. Volume No. 1 includes space for a type set collection of coins which circulated in the Philippines during Spanish times. Vols. II and III include spaces for a complete U.S.-Philippine coin collection. It is to be expected that these albums will provide further incentive for collectors to complete their collections, and this was confirmed by the record sales of Philippine coins realized at the second auction session.

The annual election for the Board of Directors took place during the con-





*Edward J. Heatherman and Guy Davis*

vention, with the following results:

1. Conrado Ciriaco	— 183
2. Angelita G. Legarda	— 156
3. Antonio Catu	— 134
4. Philip Liao	— 117
5. Feliciano Belmonte	— 115
6. Daniel Tantoco	— 110
7. Guy Davis	— 109
8. Albino Quiban	— 106
9. Rogelio de Jesus	— 103
10. Antonio Bantug	— 97
11. Tim Certeza	— 70
12. Richard Lopez	— 69

The Board of Directors is slated to hold a meeting to elect the officers of the Society for the incoming year. However, Dr. Angelita G. Legarda tendered her resignation from the Board of Directors in a letter which was read to the membership at the convention hall. Her resignation gave way to the election of Richard Lopez, who will occupy the vacant seat on the 11-man Board of Directors for 1979. Dr. Legarda expressed her desire to serve the Society in an unofficial capacity after having

spent seven consecutive years on the Board, two of which were served as Vice-President, and the last two as President of the Society. In her letter of resignation, Dr. Legarda expressed the belief that “for the Society to remain vital and growing, other members should be given the opportunity to run and direct the Society’s affairs.”

In the convention hall, among the bourse tables, an attention-getter was six-year-old Tweetie Legarda’s bourse table, where the little girl, youngest on the bourse floor, was seen doing a brisk business selling stamps behind the sign reading “TWEETIE’S STAMP CORNER.”

Staff members of the Central Bank Money Museum actively participated at the convention. The CBMM’s exhibit was mounted by *Domingo Arcos, Jr.* (a member of the Museum’s delegation to Acapulco, Mexico), *Ben M. Alcantara*, and *Benjamin Capulong*, museum aides. The official convention medal for 1978 was designed by *Ben M. Alcantara* of the Money Museum, and manufactured by Jose Tupaz (El Oro Engraving). □



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